

2016 NCCA Highlights of Accomplishments (Annual Report)

The National Commission for Culture and the Arts (NCCA) as a unique government institution remains unwavering in its vision of a Filipino nation united, empowered and sustained by its cultural and artistic life and heritage, a vision that is further enriched by a Filipino culture as the wellspring of national and global well-being. However, this report presents an overall view of NCCA's vital functions and substantial achievements for the year 2016 where it is but a mere sampling of NCCA's endeavors, which are myriad and multipronged, and with lasting and far-reaching impacts.

The Commission was able to generate substantial creative outputs from its beneficiaries, and encouraged more public participation in the cultural and artistic activities of artists, cultural workers and cultural communities. These were geared towards the three sub-sectoral outcomes for culture and the arts: 1) *Program on sustainable development*; 2) *Program on creativity and artistic development*; and 3) *Program on culture and national identity*. These programs are directly aligned and correspond with the Organizational Outcomes and within the context of the overarching goal of the National Government that of "*Rapid and inclusive growth and poverty reduction*".

- a. **Program on sustainable development** - *The program envisions the institutionalization of responsive, area focused, adaptive, proactive as well as sustaining and resilient programs on Culture-and Development in both urban and rural areas. It also intends to strengthen social infrastructure and perk up local economic activities by supporting the development of creative industries*
- b. **Program on creativity and diversity and artistic development**—*To encourage and support artistic excellence and creativity by identifying promising talents and providing opportunities for them to realize their full creative potentials and be recognized locally and internationally for their exceptional achievements in their chosen fields of art. It asserts the irreversible roles of creativity and artistic diversity in achieving the goals of total human development. It includes convergence programs and co-initiatives for the enrichment of community-based youth-oriented art projects and cultural studies.*
- c. **Program on culture and national identity** – *To conserve the Filipino shared cultural and natural heritage, enrich cultural literacy, heighten sensitivity to cultural diversity, and increase public awareness and appreciation of Philippine culture and arts, in both local and international cultural arenas. It includes the development and implementation of projects for cultural literacy guided by the Philippine Cultural Education Plan (PCEP), which was formulated to make cultural education accessible to all sector of society. It also covers initiatives to maintain the integrity of the environment, reduce the risk of natural and manmade disaster, and mitigate the adverse effect of climate change.*

Report on Major Activities and Accomplishments Per Program

A. Program on Culture and Sustainable Development

1. Policies

The NCCA has been continuously cooperating with the legislative offices and other concerned government agencies, as well as the Office of the President as regards requests for review of culture-related policies, executive issuances, and projects on culture and the arts. The NCCA provided comments and recommendations to fifteen (15) legislative measures requests from the Office of Deputy Executive Secretary for Legal Affairs of the Malacañang, the Senate and the House. Further, the seven (7) new policies and guidelines were formulated and approved by the NCCA Board of Commissioners to ensure standard of excellence in pursuing cultural programs and activities. In addition, the NCCA is finishing and finalizing the following culture and arts related policies, through the creation of Technical Working Groups and Consultative Meetings, among these were: 1) Department of Culture Bill; 2) NCCA-DILG Revised Memorandum of Understanding and Institutionalization of Culture and Arts in the LGUs; and 3) Research Policy.

2. Culture and Arts Plans

- **CY 2017 Call for Proposals**

During the period from May to July 2016, the Commission convened the members of the different National Committees under the four Subcommissions in a series of action planning workshops focused on the diversity, commonalities and variations of the four island regions namely: Luzon, Visayas, Mindanao and the National Capital Region (NCR).



The planning workshops were conducted with the end view of expanding the contributions of the Culture and Arts Sector relative to sustainable development of peoples and communities. The planned projects envisioned the generation of greater positive impacts on the life of Filipinos specially the vulnerable and marginalized sectors in the various regions of the country.

The identified priority projects for 2017 were designed in harmony with the Culture-and Arts strategic development outcomes, and translated into the CY 2017 Call for Proposals.





The 2017 Call for Project proposals required the engagement of 216 project implementers with a total project cost of Php 47.6M from the ranks of LGUs, Educational Institutions, and Civil Society Organizations or Government Agencies.

On the other hand, the proposed project sites are intended to be implemented in various sites all over the country. However, there are four (4) banner projects that required Island-cluster wide participation

such as the Luzon Culture Congress and Festival, the Mindanao Summit on culture and the Arts, the Visayas Arts Festival and Congress and on the national level the Cinema Rehiyon Film Festival.

- **Cultural Protection and Development Summit**

Social Development Initiatives Summit was called by the Office of the Cabinet Secretary [Sec. Leoncio B. Evasco, Jr.] last April 17-18, 2016 in Davao City. The NCCA was among the various government agencies, institutions and private stakeholders which participated in the Summit for consultation in



preparing the priorities, plans, and programs of the new Administration's Development Plan for 2017-2022. As a follow up activity, the NCCA called for the Cultural Protection and Development Summit to further define the sectoral needs as well as craft strategies to address priority challenges for 2017-2022. The summit was conducted on October 6-7, 2016 at the Heritage Hotel in Pasay City. More than 200 participants from cultural workers and artists' groups, government agencies (cultural and allied), regional development councils, local governments, private sector, and international partners attended the Summit.



The discussions held on culture and its environments clearly define the significance of culture in the development of the country and its people. Hence, there is an urgent challenge to more mainstream effectively cultural policies and programs in governance including the operational support arrangements to advance the principles of culture-in-sustainable development.

In addition, the participants expressed confidence that the present administration would build more windows, open more doors, as well as pave more pathways, to strengthen the Filipino culture as a crucial pillar in sustainable and inclusive growth of the Philippine society.

The Social Development Agenda of the Duterte Administration will pave the way for the engagement of civil society and the artist communities in the framing of public policies aimed at advancing the contributions of culture in holistic human development. Likewise, the Agenda may encourage new means of private funding, from major foundations to small companies as supplementary sources of funds, particularly with a view to supporting the creation, the expression and the dissemination of contemporary works.



Furthermore, the Agenda will push further dialogue and exchanges for the local communities to broaden their understanding of the content of cultural rights as an integral part of human rights.

It is from these contexts, that the participants of the Cultural Protection and Development Summit shared more specific challenges in the development of culture, ensuring

improved access to cultural resources, conservation and safeguarding of cultural resources, development of responsive cultural education programs and process, sustaining culture-in-governance, and, promotion of a vibrant cultural industry.

- **Formulation of Philippine Development Plan on Culture (Promoting Philippine Culture and Values) for 2017-2022**

On October 24, 2016, the Office of the President issued Memorandum Circular No. 12: Directing the Formulation of the Philippine Development Plan and Public Investment Program for the Period 2017-2022. For the first time in the history of PDPs, culture was recognized and given a full chapter in the PDP 2017-2022, with the title, Promoting Philippine Culture and Values.

Right after the Cultural Summit, the drafting of the Philippine Development Plan on Culture was started. Planning Committee (PC) for culture was organized and being chaired by the NCCA. Members of the committee are heads of the six cultural agencies and nineteen other relevant government agencies. The PC is being assisted by the NEDA- Development Information Staff (DIS) as the secretariat. The PC was able to identify issues and challenges, goals, strategic framework, and policy strategies. The first draft was presented to the Plan Steering Committee (composed of the by NEDA Secretary and Cabinet Secretaries) for their inputs and recommendations last December 19, 2016.

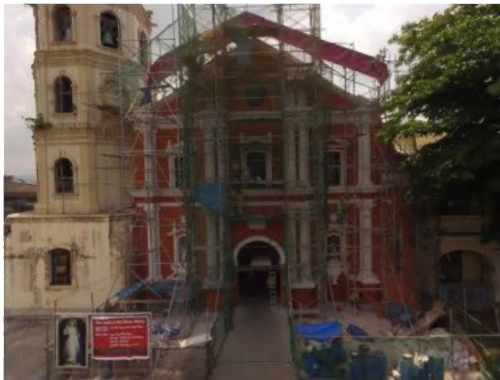
The draft Philippine Development Plan (PDP) aims to pay close attention to the empowering nature of culture, while safeguarding and enshrining our cultural heritage, achieving equity and inclusion to access to cultural resources and services, and sustaining and enhancing cultural assets to foster creativity and innovation for social economic growth are the priority areas of the cultural agenda.

3. Escuela Taller

The NCCA through the Escuela Taller Foundation, Inc. continued to provide training program for the out-of-school youth, which aims to increase the employment rate of young people and reduce poverty levels, follows the methodology of “learning by doing”. The students participated in actual works of restoration of historical buildings around the country, applying the knowledge and skills that they learned.



The Escuela Taller Intramuros trains underprivileged out-of-school youth in nearby BASECO, Port Area, Intramuros, and Tondo areas in Manila for **12 months** with traditional skills related to restoration along the areas of masonry, woodworks, carpentry, construction and decorative painting, plumbing, electrical, and metal forming. All training curricula are accredited by TESDA.



To date, the scholars have completed six training workshops/sessions on the following: 1. Training on modern construction methods and have been certified by the Technical Education and Skills Development Authority (TESDA) as NC II certificate holders; and 2) Five on the job-trainings on restoration of the interior walls of Malate Church; restoration of the Choirloft at San Agustin Church; restoration of main façade of the Cathedral de San Pablo, Laguna;

renovation of the Aquario de la Puerta Real in Intramuros to convert into the School of Living Traditions Museum; rehabilitation of exterior walls of Mangatarem Church in Pangasinan; and restoration of old doors of the Funeraria Paz.

Further, the completion of the Skills Development Program for Batch 5 composed of 39 graduates was held in July. Likewise, start of training of Batch 6 in August was composed of 60 trainees.

4. Philippine Cultural Statistics

Finally, the Philippine Cultural Statistics Framework (PCSF) was approved by the Philippine Statistics Authority on March 16, 2016. The PCSF, the localized version of the 2009 UNESCO Framework on Cultural Statistics, serves as the guiding concept and framework in order to measure the state of the culture and the arts of the country. It functions as tool for organizing Cultural Statistics providing a conceptual foundation and methodology to enable the production and dissemination of cultural statistics measuring the impact of culture and arts towards Philippine development.

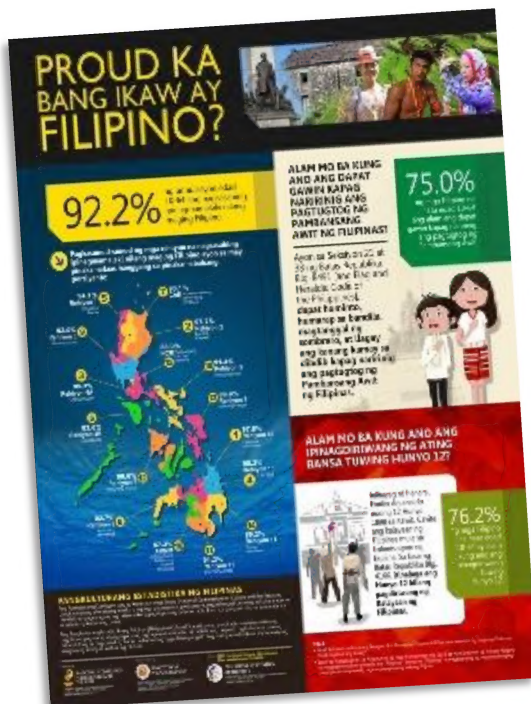
The NCCA has coordinated with the six attached cultural agencies and other related agencies to enhance the systematic collection of statistical and other data on culture, which reflect the state of cultural conditions in the country to serve as database for formulating cultural policies and programs.



In relation, survey instruments were prepared for easier means of acquiring data from the different agencies and private organizations. The NCCA conducted Museum Survey Instrument Pilot-testing last April 2016 with one private and one public museum. The Instrument was validated and approved by the NCCA National Committee on Museum (NCOM). Furthermore, pre-testing survey instruments on Art Gallery; Books and Press; and Performance and Celebration have also been started.



Meanwhile, Functional Literacy Education and Mass Media Survey (FLEMMS) poster-size information material was published, with 100,000 copies of it distributed to the public elementary school nationwide through DepEd.



The Philippine Cultural Statistics Portal is being developed to be used as a tool for faster and easier means of data submission, processing and report generation. This will provide input interface for the users based on per agency indicators that will be provided to NCCA. The PCS Online Portal can be accessed at www.pcs.ncca.gov.ph



5. Sining Pang Lahat

The NCCA has garnered combined audiences/participants of almost 323,690 from public school teachers, students, government employees, and marginalized groups to cultural events like performances, exhibits, festivals, artistic competitions, training workshops and etc. through **Speakers Bureau and Resource Person Program; Outreach Programs, and Special Program for Arts.**



B. Program on Creativity and Artistic Development and Creativity

- 1. Culture and Arts Exhibits

- NCCA Gallery Program

At the heart of its base of operations in Intramuros, the National Commission for Culture and Arts (NCCA) further fulfills its service to the Filipino Visual Arts community by opening its exhibition space known as the NCCA Gallery at the lobby of the NCCA Building in 2009. This was in response to the demands of the vastly burgeoning contemporary art scene in the Philippines.



The NCCA Gallery is a joint initiative of the National Committee on Art Galleries (NCAG) under the Subcommission on Cultural Heritage, and the National Committee on Visual Arts (NCVA) under the Subcommission on the Arts. It aims to provide young and emerging artists a venue for exposure without curtailing creative exploration and expression. Likewise, established artists will have the opportunity to share their conceptual narratives to the audience and encourage engagements in the arts. The following are the exhibits conducted in 2016:

December 8, 2015 to January 28, 2016 – “Angel of Art” by Angel Cacho

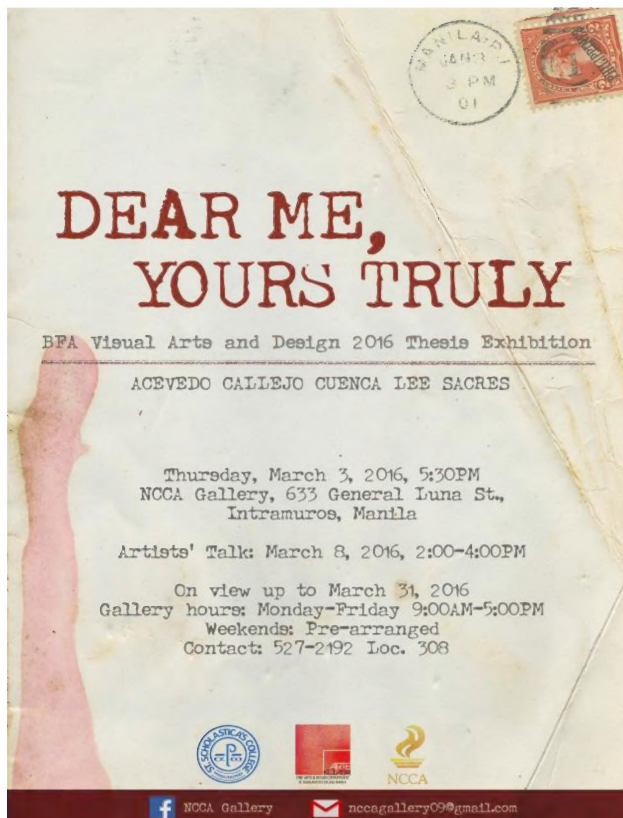
Angel of Art featured intricate and complex works of the artist from 1950s to the present, several works with genre scenes to the bolder ones that speaks of the people's plight and everyday life.

February 11, 2016–“Outskirts”by**FRINGE Manila 2016**



A collaborative project with **FRINGE Manila 2016** entitled “**Outskirts**”, to reiterate, meaning outside or at the peripherals. This is the 2nd year that the NCCA did the project with FRINGE.

The installation art presented was a bed of soil with stone all over with a 3D (sculpture) image of a woman that was almost kneeling on the ground, due to stoning. The installation’s discourse was a clear critique on gender inequality, culture, politics and religion. A very raw yet powerful issue presented in a conceptual art form.



March 3, 2016 – “Dear Me Yours Truly” by St. Scholastica’s College

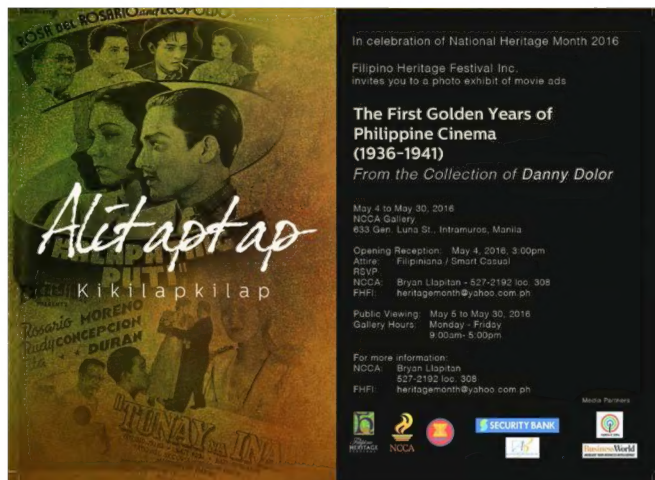
Dear Me is a thesis exhibit of five graduating Fine Arts Students major in Visual Arts and Design Anya Acevedo, Mary Cuenca, Danica Callejo, Giselle Lee, and Debbie Sacres. This is the 4th year collaborative project of NCCA Gallery and St. Scholastica Fine Arts featuring young and emerging artists. The students presented conceptual art form discussing women’s issues, personal journeys, culture, social, closures and family.

April 7, 2016 to April 30, 2016 -“Czech Architectural Cubism: A Remarkable Trend that was Born in Prague” by Czech Republic Embassy Manila

This was a travelling show composed of large scale scrolls with photo images of different architectural structures of Prague from the early 20th century. The exhibition was born out of the Czech Ambassador and the NCCA Chairman’s idea of linking the two institutions and



sharing the art of both nations to the people through public programs like this one. The exhibit opened to the public with guests from different cultural Institutions and schools.



May 12, 2016 to May 30, 2016 - "Alitaptap, Kikilapkilap" by Filipino Heritage Festival Inc.

May is the celebration of Heritage Month. For this significant period, the gallery hosted an exhibit focusing on the teaser ads of the Filipino Film Industry during the pre to postwar era; **"Alitaptap, Kikilapkilap", The First Golden Years of Philippine Cinema.** The rare ads of films such as *Ibong Adarna*, *Cariñosa*, *Takipsilim*, *Tampuhan*, *Señorita*, etc. were showcased

in reproduction poster type sizes from the original three inches by seven inches' flyers of yesteryears. Through this exhibit, the public were given a chance to glimpse into the promotional materials of the film industry during its golden years.

In connection with month long Heritage celebration, the NCCA Gallery attended to another reach out/ collaborative exhibition in Cebu. The Gallery assisted and installed the exhibition of the culmination of the 450th Year of the founding of the Sto. Niño; KAPLAG exhibit **Art and Soul** was held at the SM Town Center in Cebu in the month of May.



A second exhibition for the closing event of the 450th year founding of Sto Niño was installed by the NCCA Gallery curatorial team at the SM Seaside Cebu City, the exhibit was a collection of Photographs by young photographers that includes Angelo Bacani.

June 9, 2016 to June 30, 2016 - PROMDI

PROMDI paved its way as one of the most visited exhibit. The group of artists from Silliman University in Dumaguete shared through visual narratives their discourse on the word "Promdi" which literally means "form the Province" in our local colloquial thoughts. Their collective narrative specifically transformed into art was well accepted in this NCCA exhibit leg. The show egressed in the last day of June. Repacking and return of artworks were processed smoothly through a professional movers and forwarder. It was such a delight for NCCA to host exhibitions showcasing talents from the regions.





July 13, 2016 to July 15, 2016 – Vietnamese Lacquer and Brocades

The NCCA Gallery hosted a collaborative exhibition of International Affairs Office and the Vietnam Embassy entitled “Vietnam Cultural Days in the Philippines” in time for the 40th year of Philippines, Vietnam diplomatic relations. The exhibit showcased creative industries works, textiles, lacquer wares, jewelries, traditional dress and other product of Vietnam.

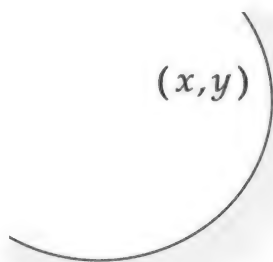
Jose Tence Ruiz’s “Takwil: pixilated anxiety” August 2016

The exhibit narrates the artist’s discourse about his critique on the current condition of his time through the very advanced technique “digital art” back in the early 90s. Takwil which literally means “disowned” was the artist’s preference title and concept of his exhibit, which he argues that during the early period of digital or digitization of the world, digital artists dared to make the art form by using the very slow process of putting together the pieces in a limited capacity computer. Disowned by the art world, for one thousand and one reasons and issues such as but not limited to storage, longevity and of course new media that time. Digital art was never popular among collectors even the most serious ones, due to the medium itself. But the artist was determined to use this medium to present it in exhibitions focusing on educating the public about the history of digital forms.



August 29, 2016 to September 4, 2016 – “Images from the Past”

A collection of Turn of the century black and white photographs adorned the gallery in time for the history conference of the Manila Studies Association, curated by yours truly, the exhibition wished to educate the public by tracing the past through photographs from the collection of Dr. Bernardita Churchill, the collection showcased images of people, streets, bridges and buildings of our colonial past.



Philip Aldelotio
Brenner Almud
Ioman Arinas
Kean Barrameda
Joaquin Buenaobra
Dave Cielo
Kathleen Dagum
Della De Leon
JP De Vera
Gab Ferrer
Natt Juliano
Kough Keigh
Elifany Latuente
Julianne Ng
Jonathan Olazo
Iona Plaza
Bryan Poliero
Julio San Jose
Abie Sorono
Patricia Tansedo
Gabriela Vano
Salvador Luis Varron

September 8 - 30, 2016 | NCCA Gallery

September 8, 2016 to September 30, 2016 – “(X, Y)byyoung artists from UP Diliman Fine Arts and Sound of Silence”by Egai Talusan Fernandez

The millennials meet the first quarter storm folks through exhibit at the NCCA Gallery for September; as two shows (X, Y) by group of very young artists from the University of the Philippines Diliman Fine Arts, and curated by Jonathan Olazo simultaneously open their exhibit together with “Sound of Silence: remembering martial law” by Egai Talusan Fernandez, curated by John Delan Robillos.

egai talusan fernandez
SOUND OF SILENCE
remembering martial law



NCCA GALLERY
September 8 - 30, 2016

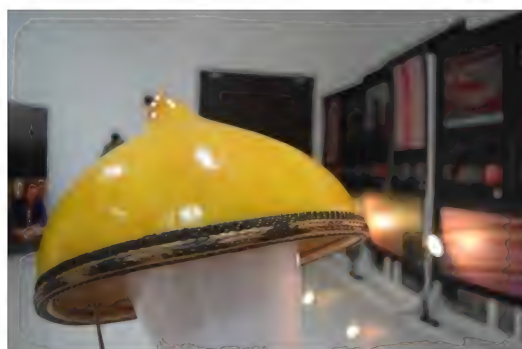


October 3 to 30, 2016 -TradisyunalnaHabi ng Cordillera by Dave Leprozo

Exhibit Design, Mimi Santos

In celebration of the Indigenous People's Month, NCCA Gallery presented "TradisyunalnaHabi ng Kordilyera" a photo exhibit by Baguio-based freelance photojournalist, Dave Leprozo. Tradisyunal exhibit is a collection of full color photographs, with images of the Cordillera, its people, rituals, festivities, games, everyday life in full traditional attire, randomly clustered and installed in gallery 2 (open gallery).

GawadsaManlilikha ng Bayan exhibition



GAMABA exhibit presented a collection of variety of sorts made by the Manlilikha ng Bayan from weaving to basketry, textile and metal works. The exhibits run for the whole month of October that coincides with the National Celebration of Indigenous People. A diorama was also depicted to show the weaving process. The exhibit opened in time for the launching of the Indigenous People's Celebration hosted by the Sub Commission for Cultural Tradition and Arts (SCCTA).

Cordillera Woven Fiber and Costumes

by Dave Leprozo

Before the arrival of the Spanish Conquistadors in the fifteenth century the Mountain regions of Northern Philippine inhabitants of the present Cordillera Administrative Region which composes the provinces of Abra, Benguet, Ifugao, Mt. Province, Apayao and Kalinga already had earlier contact and traded with other nations especially with Chinese traders this is manifested by artifacts like porcelain jars, jewelries of the 14th century Ming dynasty period. Cotton too was bartered with the local tribes of the six provinces.



Weaving is an age old craft amongst the tribal peoples of the region as seen in their unique designs, colors and patterns each of the six provinces tribal communities have their own traditional designs. Prior to the trading of cotton the tribes utilized plants and trees as sources for fiber to their ancient traditional wear for which still exist today garments made from bark of trees and plants showcased during harvest festivals. Woven costumes also denote the person's social standing in a community.



Noëll EL Farol: Field Notes, 1980-2016

Guest Curator, Marcel Dee

November 10-30, 2016

In the span of three decades, Noell EL Farol has become one of the most versatile artists in the Philippines. The range of materials he has explored is as generous as his vocation to share his knowledge and artistic vision. His body of works has the power to command attention brought by the meditative, mystical, vivid, suave and enticing qualities of his art.

Presenting a full-scale survey of his work, this exhibition is something more than a chronicle of his achievements. This show is organized to encourage us reflect the art landscape in Manila, through the survey of EL Farol's work. EL Farol's navigation for modest self-discovery as an experimental artist from his early beginnings to present makes him an ideal artist to be presented in a multidisciplinary institution such as the National Commission in Culture and the Arts.

PerdigonVocalan, in retrospect

Curators, Felipe M. De Leon Jr. & Mimi Santos

November 10-30, 2016

RENCHANTMENT OF LIFE: THE MAGICAL WORLD OF PERDIGON VOCALAN

Felipe M. de Leon, Jr.

Ancient animistic traditions view everything as alive and sensitive. Recent scientific studies, particularly by Indian physicist and plant physiologist Sir Jagadis Chandra Bose, indicate that everything in this universe – even minerals and plants – have modes of consciousness, no matter how rudimentary. George Meek, an American engineer, asserts further that reality involves a three-way correlation of ‘physical’ matter, psychic frequency and quality of consciousness.



Such ideas vindicate ancient Filipino beliefs in a sacred world of nature where every rock, cave, mountain, spring, river, lake, tree, plant, field and natural phenomenon is vibrant with life and spirit. Everything in nature has a visible, material and invisible, non-material aspects. Though even the hidden could be perceived by the sensitive person, particularly the shaman or babaylan. To most Filipino folk who are quite psychic, there is hardly any barrier. Just a thin veil separates them from the enchanted realm.

Filipinos since ancient times have interacted with nature spirits, diwata or laman-lupa who are the agents of Bathala, the Supreme Being, for maintaining the integrity and orderly functioning of nature. Our folk strive to live in harmony with the spirit world, to establish and maintain a beneficial relationship with beings who are believed to have power over the generative energies and fertility of plants and the behaviour of the elements – earth, air, water, and fire.

More than any other Angono artist, it is PerdigonVocalan who articulates this world view most vividly and constantly in his works. He senses the diaphanous wall that separates our visible world from the invisible, magical realm of the diwata and nunosapunso. By doing so, he affirms the spirituality of creation that behind the visible object is an invisible power, behind phenomena is the noumena. He brings back enchantment into our world, a sense of the sacred in everyday life. For example, in his work “PagniniigniBanahaw at Makiling”, he depicts the belief of the old folks that behind their visible aspect, Mt. Banahaw and Mt. Makiling are gigantic nature spirits who nurture and protect the flora and fauna in their domains, and thus deserve much respect and reverence. In another work, Kapre, he shows the frightening ogre-like form that the spirit of old, big trees can assume to scare away threats to their existence. Who will dare cut big trees if they realize that they are veritable monstrous, powerful beings? The loss of belief in the kapre hands over our forest cover to unscrupulous logging companies who do not care about the environment and people’s welfare.

Abdulmari Imao, National Artist for Visual Arts
Guest Curator, John Delan Robillos ; December 6, 2016



ABDULMARI ASIA IMAO, sculptor, painter, photographer, ceramist, documentary film maker, cultural researcher, writer and articulator of Philippine Muslim art and culture, is a versatile and prolific Muslim Filipino artist. His sculptures of diverse mediums and styles, as well as his refined and innovative rendering of indigenous art images and motifs are testimonies of his highly developed aesthetic sensibility, ingenuity and wide-ranging experience as an artist.

His expertise in brass-making learned in his advanced sculptural studies abroad has helped the indigenous communities, particularly the Maranaos, Maguindanaos and Tbolis, improve on their brass-casting technology by introducing innovations to increase efficiency and minimize wastage of precious resources. The same expertise he extended to our Asian neighbors Sri Lanka, Thailand and Indonesia through the support of concerned United Nations agencies.

As a Muslim Filipino artist immersed in the rich and colorful traditions of the Muslim south, Imao's adaptations of the indigenous forms into modern art idioms have infused contemporary Philippine art and culture with uniqueness, authenticity and genuineness of expression.

Through his works the indigenous *ukkil*, *sarimanok* and *naga* motifs have been popularized and instilled in the consciousness of the Filipino nation and other peoples as original Filipino creations. Their integration into the Philippine art vocabulary has made more promising our aspiration of fostering harmonious intercultural relations among the Muslim, Lumad and Christian co-citizens. Imao the artist is also Imao the cultural catalyst, serving as ambassador of goodwill promoting intercultural understanding and mutual respect.

With his large-scale sculptures and monuments of Muslim and regional heroes and leaders gracing selected sites from Batanes to Tawi-tawi Imao has helped develop among cultural groups trust and confidence necessary for the building of a more just and humane national society.

His dedicated art career for over four decades, made brilliant by the several national and international awards and prizes he received, is a source of pride and inspiration not only of his fellow Tausugs and other Muslim groups but of the Filipino people a whole regardless of ethnicity, religion or creed.

(From the 2006 Order of National Artists Citation)

TAVID

Guest Curator ,*Egai Talusan Fernandez*

December 10, 2016- January 30, 2017



"Tavid" in the highlands mean heritage, which is the very fiber of our being and the soul of our existence.

Artists invoke their identity with a people of remarkable heritage, interpreting each piece as a part of a collective whole, different yet one in the same, echoing a gentle reminder for a culture on the brink of change.

Each piece weaves a story, recognizing history but not being confined to it, embracing expressions of what is present but not being slaves to its novelties.

The artists invoke the use of non-traditional tools to reveal life as they perceive, taking you into a reality they create from the reality that is. The pieces blur the concept of what is considered traditional, because the artists now embrace a myriad of mediums and ideas.

In this exhibition, there is marriage of what is excitingly contemporary and that which is traditionally regal with a dynamic movement of artists who rejuvenate and inspire. Tavid is a deep well of creative expression allowing you to see the oneness of the image and the spirit as portrayed by an artist.

2. Awards and Recognitions

- **Dangal ng Haraya**

The National Commission for Culture and the Arts (NCCA) confers the ***Dangal ng Haraya*** Lifetime Achievement Award to individuals and organizations that have rendered significant and lasting contributions to Philippine culture and arts. The 2016 Dangal ng Haraya Achievement Award was given to Senator Loren B. Legarda as Patron of Arts and Culture. Among the laws she passed to support the sector were the the Philippine Climate Change Act and its amendatory law, the People's Survival Fund Act (2009), Unified Student Financial Assistance System for Tertiary Education (UniFAST) Act (2015), Batanes Responsible Tourism Act (2016), the Enhanced Basic Education and, in her intent to empower and strengthen the local fiber industry, she authored the Philippine Tropical Fabrics Law (Republic Act 9242) in 2004, which promotes the country's natural fabrics through the use of such materials for official uniforms of government officials and employees.



Her support to the IP community through the GAMABA was just a start. Senator Legarda also organized the first National Indigenous Peoples Cultural Summit on October 13, 2011, a forum highlighting the need to support the IPs in their efforts to have full mastery of and confidence in their cultural identity. Her efforts to extend help towards various IP communities.

Aside from cultural preservation, Senator Legarda also does cultural promotion through different channels. She opened several mobile and permanent exhibitions which centers on traditional script and textiles. Legarda also spearheaded projects covering the protection and promotion of various cultural traditions including Hibla ng Lahing Filipino: The Artistry of Philippine Textiles and the Philippines' first permanent textile gallery; Baybayin Gallery, the Philippines' permanent ancient scripts gallery, various documentaries and handbooks on climate change and disaster risk reduction activities, and various arts and culture scholarship programs and participation in international arts festivals.

The Philippines' comeback in the Venice Art Biennale and its participation at the Venice Architecture Biennale were also made possible through Senator Legarda and the NCCA.

- **Order of National Artists Award**



The Order of the National Artist Award (*Orden ng Gawad Pambansang Alagad ng Sining*) was established under Proclamation No. 1001 dated April 27, 1972 to give appropriate recognition and prestige to Filipinos who have distinguished themselves and made outstanding contributions to Philippine arts and letters. It is the highest national recognition given to Filipino individuals who have made significant contributions to the development of Philippine arts;

namely, *Dance, Music, Theater, Visual Arts, Literature, Cinema, Broadcast Arts, Architecture and Allied Arts, and Design*. The order is jointly administered by the National Commission for Culture and the Arts (NCCA) and the Cultural Center of the Philippines (CCP) and conferred by the President of the Philippines upon recommendation by both institutions.

The 2009 and 2013 National Artist Awardees had not been given a formal awarding ceremony due to compelling reasons, thus, last April 14, 2016 a ceremonial award was given to them by the former President of the Philippines, Benigno Aquino III at the Rizal Ballroom of the Malacañang Palace. The ceremony was followed by the “Gabi ng Parangal” a tribute concert to the awarded National Artists in CPP.

The awardees were:

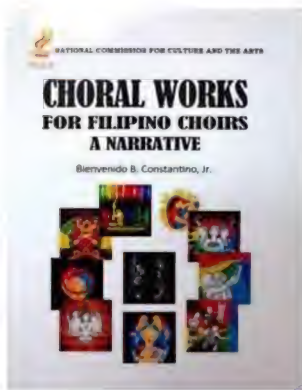
2009

FERNANDO AGUILAR ALCUAZ	- Visual Arts
MANUEL CONDE	- Film and Broadcast Arts
LAZARO FRANCISCO	- Literature

2013

CIRILO BAUTISTA	- Literature
FRANCISCO COCHING	- Visual Arts
FRANCISCO FELICIANO	- Music
ALICE REYES	- Dance
RAMON SANTOS	- Music
JOSE MARIA ZARAGOZA	- Architecture, Design and Allied Arts

3. NCCA Publications



Choral Works for Filipino Choirs: A Narrative

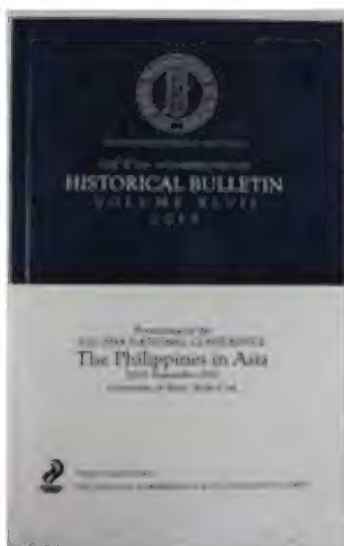
By Dr. Bienvenido B. Constantino, Jr.

In this 2014 book, arranger and composer Dr. Constantino wrote new arrangements of Filipino folksongs that Filipino choirs can perform, including Bontoc folksong “Chua-ay;” “Cuyo Balitaw,” Cuyunon folksong from the book Makaranta Kita by Fe Tria Fernandez; Visayan folksong “Dandansoy;” Ifugao folksongs “Dogdogwe” and “Hi Banig;” Kalinga war song “Salidummay;” the Hiligaynon “Syatong;” “Tagu-Tago” in Cebuano, among others. Each song is provided with background information.

Mumunting Tinig: Children’s Choral Pieces of Maria Christine Muyco and Other Filipino Composers

Edited by Maria Christine Muyco

Through its variety of styles as articulated by different composers, Mumunting Tinig (2015) provides children’s choirs both in the Philippines and abroad with selected choral pieces that aim to provide a broad range of experiences in musical and vocal styles. Including compositions commissioned by the National Competitions for Young Artists (NAMCYA), the choral pieces present different approaches toward creative interpretation and expression. Among those who share their choral masterpieces, which reflect and promote the culture, nature and life of the Filipino people, include National Artist Ramon Santos, Maria Christine Muyco, Elena Rivera-Mirano, Verne Dela Pena, Marie Jocelyn Marfil, Mary Katherine Trangco, Jude Edgard Balsamo, Carlos Pizarro, and Alma Cabel Dytoc. Each piece includes an introduction to the composer and a description of the work. Mumunting Tinig is a substantial addition to the little body of works on choral music written for children.



Historical Bulletin, The Research Journal of the Philippine Historical Association (Volume XLVII, January-December 2013)

By Dr. Evelyn Songco, Executive Editor

This 47th installment of the research journal of the Philippine Historical Association (PHA) contains the proceedings of the 2012 PHA National Conference, which has the theme “The Philippine in Asia” and was held from September 20 to 22, 2012, in Iloilo City. It aims to underscore the different challenges that the Philippines has to face, while the rest of the Asian countries closely monitor the waxing and waning phases of the country’s struggles. The book compiles the different lectures made by experts and lecturers during the conference including “Trade and Growth Areas in Asia” by Alvin P. Ang; “The Philippines in Asia” by Celestina P. Boncan; “Maritime and Underwater Archaeology in the Philippines” by Eusebio Z. Dizon; “The 2012 Scarborough Shoal Stand-off: From Stalemate to Escalation in the South China Sea Dispute” by Renato Cruz de Castro; “Shared History, Shared Destiny: Vignettes

in Philippines-China Relations” by Teresita Ang-See; “ Terrorism in Asia and the Philippines: An Assessment of Threats and Responses 11 Years After 9/11” by Rommel C. Banlaoi; “Identity and Cultural Tourism: The Case of the Archives of the University of Santo Tomas” by Regalado Trota Jose; Overseas Filipinos’ Search for National identity in Foreign Lands: An Agenda for Migration Historiography” by Jeremiah M. Opiniano; “Hands-On Asia: Lessons in Chinese Art” by Arnulfo N. Esguerra; and “Women’s Role in the Southeast Asian Maritime Transactions” by Maria Teresa de Guzman and Mary Jane Bolunia.



Historical Bulletin, The Research Journal of the Philippine Historical Association (Volume XLVIII, January-December 2014)

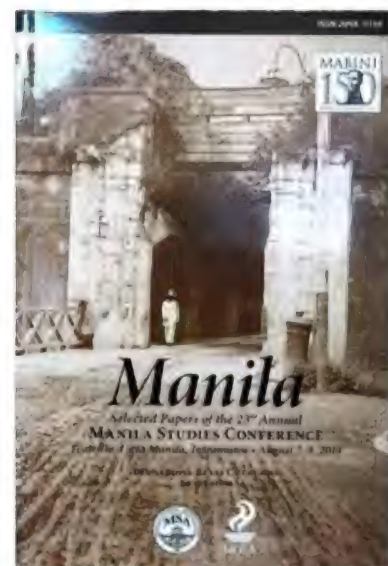
By Dr. Evelyn Songco, Executive Editor

The research journal of the Philippine Historical Association (PHA) has the theme “Gat Andres Bonifacio: Huwaran ng Katapangan, Sandigan ng Kabayanihan (Isang Paggunitasa 150 Taong Anibersaryo ng Kapanganakan ng Supremo ng Katipunan)” and contains the proceedings of its annual conference held August 22 to 24, 2013, in Puerto Princesa City, Palawan. It features “The Trial and Death of Andres Bonifacio: A Myth” by Dr. Luis C. Dery; “Si Manong Andres: Stories About Andres Bonifacio de Castro” by Dr. Augusto V. De Viana; “Gamitang Utak, Pluma at Armas: Isang Pagsusuri sa Buhay at Akdani Emilio Jacinto” by Prof. Jerome A. Ong; “Oriang: Lakambini ng Himagsikan” By PROF. Mary Dorothy D. Jose and Atoy M. Navarro; “Buhay at Kabayanihan ni Dr. Pio Valenzuela” by Jonathan C. Balsamo; “Maynila at Kapaligiran noong 1896: Pagmamapa ng Himagsikan” By Dr. Celestina P. Boncan; “The Ilocos Region and the Philippine Revolution” by Dr. Estrellita T. Muhi; “Ang Hangaway na Nasamaran, Ngadugangang Kaisog: Isang Pag-unawasa sa Stratehiya ng Pakikidigma ng Katipunani ni Gat Andres Bonifacio” by Dr. Vicente Villan; “Demystifying the Rizal-Bonifacio National Hero Controversy” by Prof. Oscar L. Evangelista; “Pana at Palaso, Kamote at Monggo, Anting-Anting, Dasal at Nobena: Mga Katutubong Pamamaraan ng Pakikipaglaban noong Panahon ng Himagsikan 1896-1897” By DR. ARLEIGH D. DELA CRUZ; “Ang Mararangal na Sagisag ng Katipunan ng mga Anak ng Bayan” by Ian Christopher Alfonso; “Konstruktibismo, Transpormasyon at O.B.E.” by Dr. Evelyn Songco; and “Ang Buhay ng Supremo: Isang Timeline Ukol kay Andres Bonifacio” by Michael Charleston B. Chua.

Manila: Selected Papers of the 23rd Annual Manila Studies Conference

Edited by Bernardita Reyes Churchill

Manila, the refereed journal of the Manila Studies Association (MSA), contains selected papers from the 23rd Annual Manila Studies Conferences held from August 7 to 9, 2014, at the Casa Manila in Intramuros, Manila. Articles include “A Quarter-Century of Manila Studies: The Published Conference Papers of the Manila Studies Association” by Marya Svetlana Camacho; “The Mabini Shrine in Pandacan: A Hero in Search of a Home” by Lorelei D.C. de Viana; “Update on the Archaeological Excavation at Iglesia de San Ignacio Site, Intramuros, Manila Exposition of Archaeological Features and Retrieval of Artifacts and Ecofacts” by Angel P. Bautista, Alfredo B. Orogo, Amalia de la Torre and Mea Karla C. Dalumpines; “Sulyapsa Santatlo: The Iconography by the Santisima Trinidad as Depicted in Philippine Colonial Period Devotional Literature” by Martin Gaerlan; “The Female Entrepreneurs in the Nineteenth-Century Provincia de Manila” by Marco Stefan B. Lagman and Jonathan M. Villasper; “The Ateneo and UST Museums: Groundbreaking Educational Facilities in



Nineteenth-Century Philippines” by Glenda Callanta Oris; “Early Philippine Cookbooks: Savors of Cultural Concern” by Felice Prudente Sta. Maria; and “Raising Mingwen: Tradition, Integration and Lineage in Contemporary Lion-Dance Troupe” by Jose Alain J. Austria.



Pinatubo at Iba Pang Tula

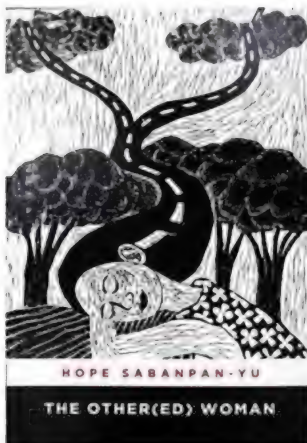
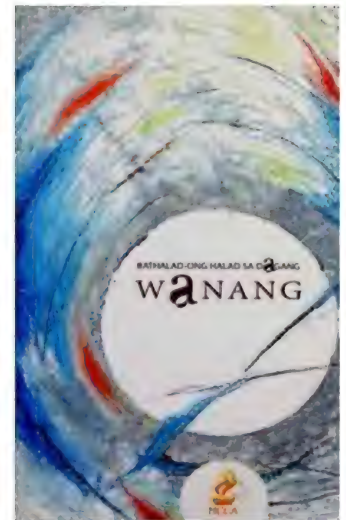
By Merlita Lorena Tariman

Writer Merlita Lorena Tariman from Daraga, Albay, collects her poems in *Pinatubo at Iba Pang Tula* (2014), most of which tackle life in Pampanga after the eruption of Mount Pinatubo in 1990s. Most of the poems were originally written in Filipino, and then translated into Bicolano.

Wanang

Edited by Kei Valmoria-Bughaw, Anthony Kintanar, GenicaMijares, Karla Quimsing, Jeremiah Bondoc, Josua Cabrera and Gloria Sommer

Wanang (2011) is a collection of poems and short stories written in Cebuano. It features poems by Anthony Kintanar, Charmaine Carreon, Cindy Vasquez, GenicaMijares, Gloria Sommer, Jeremiah Bondoc, MelquiaditoMaambongAllego, Nancy Noel Nacua, RadelPredes, Romeo Nicolas Bonsocan and Russ Ligas as well as short stories by Maria Victoria Beltran, Kei Valmoria-Bughaw and Josua Cabrera. Each poem and story comes with an English translation. The writers are members of the Bathalad-Ong HaladsaDagang, Inc., considered as the oldest poetry group in Cebu founded on August 19, 1969.



The Other(Ed) Woman

By Hope Sabanpan-Yu

The Other(Ed) Woman (2014) gathers writer and professor Hope Sabanpan-Yu's literary criticism and essays, which offer a feminist survey of contemporary texts in Philippine literature. Merging culture and literary studies, it provides a critical look at representations of women and gender, including those often omitted in other readings. It offers readers the diverse portrayals of the Filipina in literature produced by women writers in the 20th century.

4. Culture and Arts Festivals

Harvesting the Riches of the Plain

Central Luzon Visual Artists Gather at the Fifth Mandalá Art Festival in Pulilan, Bulacan

The importance of the rice fields and agriculture was highlighted by visual artists from all over Central Luzon at the fifth Mandalá Art Festival in Pulilan, Bulacan, held on May 12, 2016.

The Mandalá Art Festival celebrates the different visual artistic expressions and visual artists of Central Luzon, which has been held in the town of Pulilan for the past four years. The



name *mandalá* comes from a local term meaning “to gather the very best of the harvest,” and the festival gathers artists of Central Luzon to celebrate the best in visual arts as well as share creative energies to encourage a more close-knit and understanding arts community.

The Fifth Mandalá Art Festival had an art competition as well as a commemorative exhibition. The art competition reiterated Central Luzon’s reputation as the rice bowl of the Philippines and as an agricultural society whose economic, social and cultural life centers around farming. With the theme “*Kabukiran, Kayamanan ng Bayan*”



(Rice fields, treasure of the nation), the competition gathered eighty works from artists based in Bulacan, Pampanga, Tarlac, Bataan, Nueva Ecija and Aurora on April 28. These were deliberated upon by a veteran panel of jurors composed of former University of the Philippines Fine Arts dean Leonilo Doloricon, current NCCA National Committee on Visual Arts (NCVA) head Jose Alberto Tañedo, and Dr. Reuben Ramas Cañete. They

chose three winners and six finalists.

On the same day, the commemorative exhibition of the famed Diego family of Pulilan was also inaugurated. Titled “5 Diego: Grupong Eksibisyon ng Angkang Diego,” the exhibit was held at the newly- restored, American-period 1929 house, Casa San Francisco, featuring fifty



paintings, thirty drawings and memorabilia of family members, including the Thirteen Modernist Demetrio Diego (1909-1988), his brother and renowned portraitist Nemesio Diego, and three of Nemesio’s children (Nemesio Jr. or Boy, a former artist for the National Museum; Teresita, who was a London-based artist, and Lydia, who is a contemporary artist in Pulilan).



5. National Celebrations

- **Independence Day Celebration**

The Philippines celebrated the 118th anniversary of the declaration of its independence on June 12, 2016, with a slew of activities in different provinces and regions of the country and the theme “*Kalayaan 2016: Pagkakaisa, Pag-aambagan, Pagsulong.*”



President Benigno S. Aquino led the Araw ng Kalayaan celebration, serving as a flag-bearer during the flag-raising rites at the Rizal Park in Manila in the morning of June 12. Joining him were outgoing Vice President Jejomar Binay and incumbent Manila mayor Joseph “Erap” Estrada. A wreath-laying ceremony at the Rizal Monument followed. The President then proceeded to the Rizal Hall of Malacañan Palace for the annual Vin d’Honneur, welcoming the cabinet members, senators and representatives, as well as ambassadors and members of the diplomatic corps.

Independence Day events on June 11 and 12 included the BalikTanaw: A Pasig River Tour; the *Parada ng Pag-anyaya*, where fire trucks paraded around Metro Manila to invite the public to join the celebration; “*Musikalayaan*” concert; a guided tour for the “Martyrdom of Dr. Jose Rizal: Light and Sound Presentation” at the Light and Sound Complex of the Rizal Park; and the “*Mga Pampamahalaang Programa at Serbisyo*,” a two-day *serbisyong publiko* at the Burnham Green, Rizal Park, featuring different exhibits, skill demonstrations, trade fairs and government services.

The Pahiya Festival-inspired booth by the NCCA won second place at the booth design competition. Inside the booth, the spectators learned about the various festivals that are rooted on Philippine cultures and traditions, as well as sampled the various delicacies such as *pancithabhaband* and *Lucbanlongganisa*. The NCCA also co-organized a cultural show for the culminating program capped by a fireworks display.

- **National Arts Month 2016**



The 2016 National Arts Month celebration with the theme “*Public Art: Art for All*” was geared toward creation and exhibition of different expression of the contemporary arts in public space featuring professional alongside young aspiring artists. It was also the opportunity of the public to interact and enjoin these artists in creative process.

For the whole month of February, different local government units, agencies, institutions and other groups contributed to the celebration of NAM. These included in the *Singkuwento International Film Manila Festival*, which was held from February 19 to 27 at the Leandro Locsin Auditorium of the NCCA, Intramuros, Manila and March 8 at the UPFI Center at the University of Philippines in Diliman Quezon City while outside Manila, the array of the events and activities, included: “*Kurambos*” at the Bohol Cultural Center; “*PasundayagKabanhawan*” in Capiz; a concert in Buenavista, Southern Leyte; “*Sining at Pag-ibig*” in Los Banos, Laguna; and “*Daggit*”: An Arts and Culture Fair in Dumaguete City, Negros Oriental.



NAM celebration closed with ***Ani ng Dangal*** awarding ceremonies on February 29. Eighty-three (83) artists from the different fields of the arts- one (1) architecture and allied arts, one (1) for broadcast arts, forty-

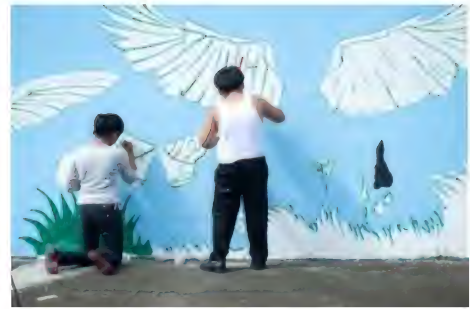
five (45) for cinema, seven (7) for dance, three (3) for dramatic arts, fourteen for music (14), and twelve (12) for visual arts- were recognized by the NCCA for their international achievements.

- **Arts in Public Spaces**



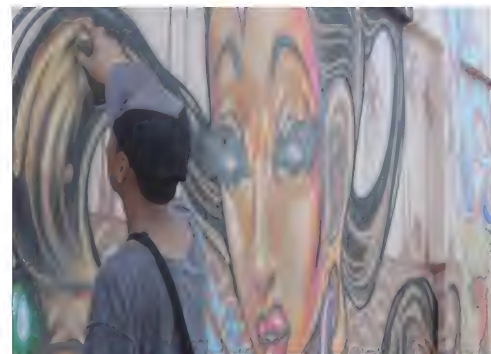
The NCCA, through the Committee on Visual Arts (NCVA), spearheaded an endeavor of creating murals in public spaces. Called **Art in Public Spaces**, the project aims to promote and popularize the Philippine culture and arts through public art. It also aims to heighten the sense of pride of the communities where the project would be conducted by highlighting the local cultural icons and artists.

Last year, the first phase of the project was in partnership with the local government of Pasay City. At present, the Pasay community maintained the area where the mural is. Since they worked on the murals themselves, they would have the sense of belonging, pushing them to take care of the mural. The mural also became an instrument for the Pasay local government to show to its citizens the history of the city and its evolution from being a field of sugar cane to being a progressive city that it is now.



The second phase was implemented with the Philippine Air Force (PAF) Unit A7, the PAF Museum and their dependents. The PAF Museum wall was painted on. Twenty-two dependents of PAF officials, aged six to fifteen years old, joined the art workshop on mixing colors, basic sketching and other techniques. The painting proper lasted for two

weekends. The colorful artworks serve as an instrument to change children's perception on soldiers and wars. Also, the mural paintings help in the beautification of the headquarters.



Through the Arts in Public Spaces, the NCCA aims to add meaning to our cities, instill identity and connect people to Philippine arts and culture one public space at a time.

- **Heritage Month**

The Subcommittee on Cultural Heritage (SCH) spearheaded the implementation of the **2016 National Heritage Month** celebration focuses on the theme "*Pamilya para sa Pamana*" (Families for Heritage). The theme recognizes that as the basic unit of society, the Filipino family plays an important role in protecting, transmitting, and preserving the country's history and cultural heritage.

As part of this year's celebration, the National Commission for Culture and the Arts (NCCA), in cooperation with the Metropolitan Museum of Manila, the Filipino Heritage Festival, Inc., and Security Bank Corporation, opened an exhibition of "*SALIN-SALIW* Traditional Instruments and Modern Music" last May 5, 2016, at the Metropolitan Museum of Manila as a tribute to National Artists for Music Lucrecia Kasilag and Ramon Santos.



The NCCA also launched a **Paper Craft Series**, a project that the whole family can engage in and learn from while having fun. The paper craft can be downloaded and paper replicas can be made of the Rizal Monument, the Manila Metropolitan Theater, and the Rice Terraces of the Philippine Cordilleras.

Bridging Cultures from North to South

Katutubo Exchange 4 held in Maitum, Sarangani

On its fourth year, Katutubo Exchange Philippines, a volunteer organization of youth and cultural workers headed by its founder and president Dr. Edwin Antonio, brought its annual program Katutubo Exchange (KX) for the first time in the island of Mindanao to celebrate National Heritage Month with its theme, “Ipagdiwangangmgasagisagkultura, mgadunongkatutubo at mgapamana ng lahi.” The municipality of Maitum of the province of Sarangani hosted the event from May 2 to 6, 2016.

The delegates from northern Philippines were flown in to the south by its official airline partner Cebu Pacific Air. From the airport, they went straight for a courtesy visit at the capitol in Alabel and later were given briefing and orientation about the Katutubo Exchange program at their homestay places. They were warmly received by their respective host parents Linda Narte for boys and Jennifer Poncardas for the girls. It was everyone’s first time to meet each other.

The delegation started with a community outreach activity conducted for the underprivileged children of the Perrett Tiboli Village in the barangay of Kalaong. There were about a hundred kids who benefited from the feeding program, read-along session, story-telling session, indigenous games, action songs, traditional performances and donation of

reading materials. The Ayta leader became emotional about the experience of helping, herself coming from a community that benefited the same program.



To instill a deeper environmental consciousness among the delegates, they were taken to the pawikan hatchery

and learning center in the barangay of Kiambing for a talk on the life cycle and protection of endangered marine turtles. The katutubo kids had the chance to see and touch hatchlings for themselves, and they simultaneously released them to the sea. They visited Old Poblacion’s fish port for the catch of flying fish locally called bangsi and witnessed its processing. LamlunayResearch Center was another stop where the Luzon delegates had the chance to see for the first time yellow bamboo, durian, rambutan and other plant species. During a visit to the town’s museum, they saw a very important artifact found in Southeast Asia, the Maitum anthropomorphic jars.

Gimong: A Summit on Indigenous Cultures, one of the main components of the program, was held at the JLC Hall. Part of the program was to educate the locals, composed of chieftains, elders, teachers and local government officials. Resource persons came from each

ethnic group of the KX delegation and they talked on indigenous knowledge systems and practices.

During the town's Binuyugan Festival, an indigenous pride parade was held around town. A show of indigenous culture and heritage called "Talugading" was also staged, and it included the chanting of the hudhud of the Ifugao, tadek dance of the Itneg, the kadaltaho dance of the Tiboli and many others.

Capping off the program, the delegates trekked to Tabilang Falls, where they were treated to white-water tubing at the Pangí River in New La Union.

Dr. Antonio shared that "it was indeed an exciting adventure for all of the participants this year because they were given the best opportunity to learn our country's rich heritage from tangible, intangible to its natural heritage, and they too shared what they have, creating a better sense of pride of being katutubo."

This program was made possible with the invaluable support of the NCCA, mayor Pepito Catimbang, Arlex Narte, Dr. Isaias Alipio Jr., Carlos Fariñas, Dr. Miramar Bumanglag, vice mayor Anastacia Viola, governor Albert Garcia and congressman Teddy Baguilat.

- **A New Look at the Barong Tagalog Terno and Saya**

Members of the Fashion Designers Association of the Philippines (FDAP) recently showcased a contemporary take on traditional Philippine attire during the "Metamorphosis of Filipino Barong, Terno at Saya" fashion show and exhibit at the Mega Fashion Hall at SM Megamall in Mandaluyong City.

A joint project of Filipino Heritage Festival, Inc. (FHFI), FDAP, and SM, the event was held on May 20, 2016, in time for Flores de Mayo as well as the forthcoming Independence Day.

The fashion show featured sixty exquisite creations from thirty designers who turned the Filipino barong Tagalog, terno at saya into contemporary street wear, cocktail outfits and long, formal gowns while retaining the Filipino essence of the designs.



All the clothes presented were made exclusively by FDAP designers for this event. The FHFI and FDAP wanted to show the flexibility of Philippine attire not only for formal occasions by blending the laidback design and modern style into one and making it perfect for today's fashion trends.

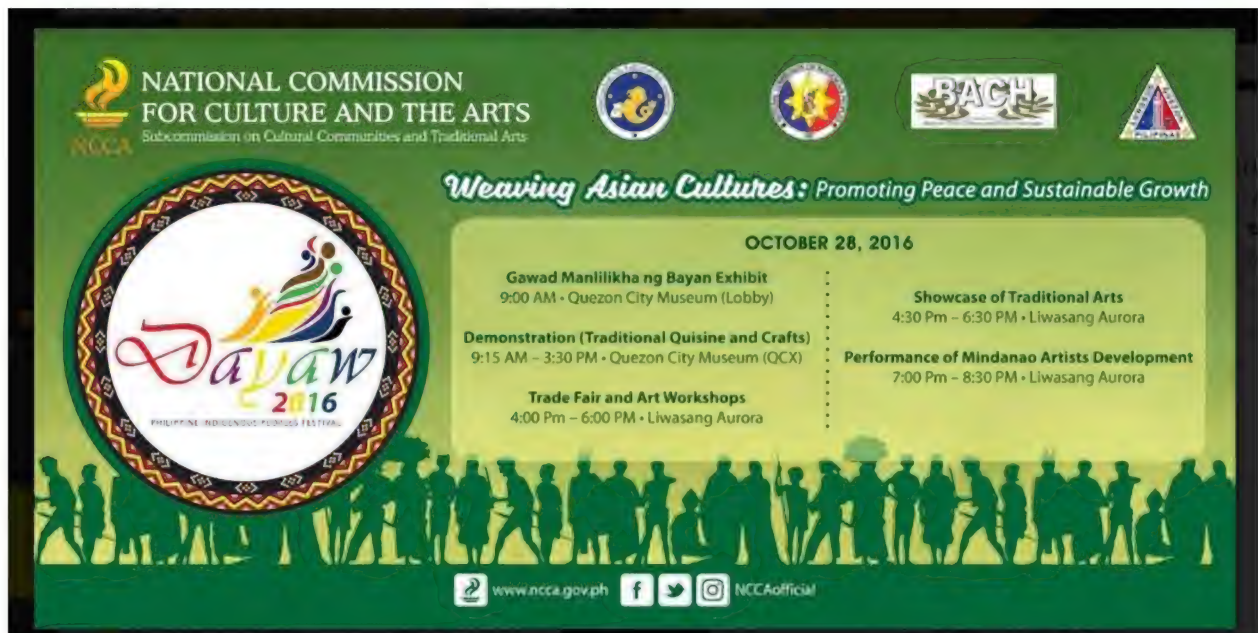
The exhibit, on the other hand, highlighted twenty ternos that displayed the talents and craftsmanship of the Filipino designers and brought the traditional attire to the 21st century.

Twenty FDAP members participated in the exhibit. With this, FDAP successfully showed to the people the evolution of the butterfly-sleeved dresses from the traditional to the modern, mixing classic designs and innovative techniques and functionality.

“Metamorphosis of Filipino Barong, Terno at Saya” was one of the numerous events of the Filipino Heritage Festival to celebrate the National Heritage Month in May.

- **DAYAW: Philippine International Indigenous Peoples Festival 2016**

The NCCA through the Subcommission on Cultural Communities and Traditional Arts, in partnership with the Office of the Cabinet Secretary, National Commission on Indigenous Peoples, Local Government Unit of Quezon City and Department of Education implemented various activities in celebration of the IP Month. This 2016 edition highlights the role of traditional culture in promoting peace and sustainable growth through an exhibition, an international conference, performances of indigenous music and dance, and a wide range of traditional arts and crafts demonstration.



This year's theme, **“Weaving Asian Cultures: Promoting Peace and Sustainable Growth”** highlights traditional and local knowledge on environment protection and advocacy for peace while sharing the uniqueness of each cultural community in the Philippines.

All the activities are in line with the goal of allowing a cultural exchange that will cultivate a much deeper understanding between cultures in order to sustain a culture of peace.

Dayaw Launch was held on October 28, 2016 at Quezon City Experience and Liwasang Aurora, Quezon City Memorial Circle in close collaboration with Office of the Cabinet Secretary, National Commission on Indigenous Peoples, Local Government Unit of Quezon City, and Quezon City Experience. Interactive demonstrations for Traditional Cuisine and Crafts were conducted simultaneously attended by 200 people mainly composed of government employees, students and walk-in enthusiasts. Traditional Crafts Exchange and Art Workshops were exposed in different booths around the Liwasang Aurora selling different cultural products ranging from textile, accessories, and crafts from different cultural communities. Dayaw Launch was comprised of 94 delegates from different cultural communities in Luzon, Visayas and Mindanao.



Likewise, Dayaw International was held on November 22-24, 2016 at Quezon City and Malolos, Bulacan. Its implementation was in close collaboration with Office of the Cabinet Secretary, Department of Education, Local Government Unit of Quezon City, Quezon City Experience, Quezon City Memorial Circle Administration, Department of Foreign Affairs, National Historical Commission of the Philippines, and Local Government of Bulacan. The International DAYAW exhibit was divided into three categories: Gawad sa Manlilikha ng Bayan, Schools of Living Traditions, and International Exhibit, which was held at the Quezon City Experience (QCX), Quezon City's first interactive museum, located within the Quezon Memorial Circle in Quezon City. A total of 185 local delegates from northern, central and southern cultural communities and 23 international delegates from South Korea, Indonesia, Thailand, Australia, Myanmar, and Malaysia.

- **Indigenous Peoples Forum**

One of the key components of the Dayaw Philippine International Indigenous Peoples Festival is the Indigenous Peoples Forum, or IP Forum. Yearly, it serves as a venue for indigenous peoples' representatives to meet and discuss issues and concerns relevant to the lives of the indigenous people. In attendance were representatives from government agencies, community leaders, cultural masters, and youth from different cultural communities.



NCCA Chairman Felipe de Leon Jr. delivered the Keynote address, followed by talks from the International delegates Mr. Jeremy Donovan of Australia, and Ms. Ruliah Hasyim of Indonesia; and Mr. Cirio Pastoloro from the Office of the Cabinet Secretary. Forum director Mr. Nestor Horfilla oriented the participants on how the thematic workshops proceedings. During the registration, the participants already chose which among the four themes interests them the most. This became the basis for the breakaway groups, where the

delegates and lead discussants sat together in different areas of the hall to have a discourse on their chosen topics. The cluster heads and forum facilitator Ms. Ma. Victoria Maglana, consolidated the ideas and suggestions from the thematic workshops into an Indigenous Peoples Forum Declaration and Recommendations.

III. Program on Culture and National Identity

1. Conservation of Cultural Heritage

- **Technical Assistance Program**

The SCH through its National Committee on Archives, Art Galleries, Historical Research, Libraries and Information Services, Monument and Sites, (NCMS) and Museums continued its **Technical Assistance Program (TAP)** for the conservation of tangible heritage for both movable and immovable objects. For the period under review, there were 60 technical assistance provided [12 for NCR, 26 for Luzon, 16 for Visayas, and 6 for Mindanao] to different institutions nationwide that included consultancy services and immediate on-site training.



- **Intangible Cultural Heritage**

The Intangible Cultural Heritage was created by the NCCA within its structure to oversee the intangible cultural heritage concerns covered by the National Cultural Heritage Act of 2009. The unit implements the provisions of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage following a Memorandum of Understanding between the NCCA and the UNESCO National Commission of the Philippines.

The unit maintains the Philippine Inventory of Intangible Cultural Heritage (PIICH) by identifying and documenting ICH elements all over the country. It organizes a research team to document ICH domains in situ. The documentation includes actual processes and social processes of elements performed in their proper socio-cultural context.

The NCCA, through this unit, also networks, coordinates and cooperates with local government units, educational institutions, local communities, and practitioners to facilitate their participation in drawing up the intangible cultural heritage inventory of the country. As of December 2016, new information has been researched updating 43 elements in the inventory. In addition, four (4) new entries have been included in the inventory.

The U.S. Embassy Manila approved last September 2016 a grant for the three-year project “Documentation, Transcription, Translation and Publication of the Itneg Epic Dulimaman,” which will commence in 2017.

As an effort towards safeguarding this oral tradition, the project aims to record one complete version of the epic in Abra to be transcribed and translated by competent native speakers. The output of the project is the publication of the epic transcribed in the original language with English translation. The epic in book form, with a companion CD recording, will give the general public access to the oral tradition of the Itneg; highlighting its significance and cultural value.

The book will not only be disseminated in public libraries nationwide but more importantly, it can be used by the public schools in Abra as an invaluable resource material for the Mother Tongue-Based Multilingual Education (MTB-MLE). The MTB-MLE is a program on education, formal or non-formal, in which the learner’s mother tongue and additional languages are used in the classroom. The significance of this program is underscored by the “Enhance Basic Education Act of 2013”.

Teaching the epic to the young Itneg could help revitalize the chanting of the epic in the community.



- **Cultural Mapping Project**

The Cultural Mapping Program Toolkit drafted by the NCCA-Subcommission on Cultural Heritage Technical Working Group (NCCA-SCH TWG), has been pilot tested in the Province of Capiz. Training with the local mapping team was done last June 2015. As an output, the community has prepared the consolidated profiles of significant cultural properties and validated by internal and external experts. Nine municipalities namely: *Municipality of Cuartero, Municipality of Dao, Municipality of Dumalag, Municipality of Dumarao, Municipality of President Roxas, Municipality of*

Mambusao, Municipality of Panit-an, Municipality of Panay and Municipality of Sapan were able to turn over the initial profile of their significant cultural properties last June 28, 2016 to the Province of Capiz, represented by Governor Victor Tanco and witnessed by Ms. Susan del Rosario-Ignacio a representative of the Governor-elect Antonio del Rosario, and Provincial Tourism, Culture and Arts Officer, Alphonsus Tesoro. This was attended by the local mappers and local officials of the nine Municipalities. Thus, Cultural Mapping in the Province of Capiz as the pilot project was formally concluded. The project was able to generate thirteen (13) local culture profiles of the Municipalities of Dao, Dumalag, Dumarao, Ivisan, Jamindan, Maayon, Mambusao, Panay, Panitan, Pilar, Pontevedra, President Roxas, Sapan, and Sigma.

The pilot testing of the cultural mapping module, research process, and instrument is a crucial phase in the development of the final toolkit. This ensures NCCA that the final toolkit



will be site specific, sustainable and responsive to the needs of the community. A part from responding RA 10066 and to assist the LGUs in the inventory of their cultural properties, the output of their mapping and profiling can be used as a baseline data for the development of their culture and arts program and its further integration to their LGU's development plan for its long term protection, development and promotion.

2. Program for Culture and Education

- **Philippine Cultural Education Program**



The Philippine Cultural Education Program (PCEP) was design to make cultural education accessible to all sectors of Philippine society, particularly the youth, teachers, artists, and cultural workers, officials and employee of the government, members of the media and civil society. For this year, PCEP carried Graduate Diploma in Cultural Education Levels 1 & 2 in different colleges. It is a two summer intensive training with a total of 512 teachers graduated. On the other hand, 12 scholars from NCCA, and from other agencies were able to earned their Master's Degree on Arts in Education Major in Arts Management at the La Consulacion University of the Philippines. Malolos, Bulacan.



Culture is the core and foundation of education, governance, and sustainable development. Cognizant of this, the NCCA's Philippine Cultural Education Program (PCEP), currently headed by Joseph "Sonny" Cristobal, constantly strives to develop among Filipinos, a greater awareness, understanding, and appreciation of their culture and arts, towards the evolution of a consciousness that will improve the quality of their lives. It was designed to make cultural education accessible to all sectors of Philippine society, particularly the youth, teachers, artists and cultural workers, officials and employees of the government, members of the media, and civil society.

One of PCEP's main projects is the KaguruangMakabayan: National Training on Culture-Based Basic Education Curriculum and Lesson Exemplar Competition (Kaguma), which is conducted every year. Kaguma aims to provide public school teachers and officials with comprehensive training in developing lesson exemplars and applied classrooms teaching methodologies that explore Multiple Intelligences and Mother Tongue-Based Multilingual Education (MTB-MLE) through culture-based, integrative and interactive teaching approaches and strategies across the K to 12 Curriculum.

Hundreds of teachers from all over the country attended the 2016 Kaguma conferences held in the three island clusters—Luzon, Visayas and Mindanao—in cooperation with BarasoainKalinangan Foundation, Department of Education (DepED), National Association of Cultural Educators and Scholars and several universities. The Luzon leg was held from April 8 to 10, 2016, at the Bicol University in Legazpi City, Albay, where 237 participants attended. The Visayas leg was held from April 15 to 17 at Aklan State University in Banga, Aklan, with 111 attendees, while the Mindanao leg was held from April 22 to 24 at St. Paul University in Surigao City, Surigao del Norte, with 325 participants.

Training comprised of lectures on such topics as mother tongue based multilingual education as an essential platform for culture-based education; cultural heritage; cultural education, specifically in the light of ASEAN integration; indigenization and contextualization; and integration of K to 12 curriculum content, standards and cultural knowledge, conducted by professor and head of the NCCA Subcommittee on Cultural Dissemination Dr. Orlando Magno, professor Ferdinand Lopez, Ricamela Palis, and Aruin Villalon.



Another part of the training was the workshop wherein participants were able to use lessons, tips and the learning from the lectures and talks. They were tasked to create culture-based instructional plans that will include learning objectives, learning outcomes and teaching tools. The plans were then critiqued by the resource persons and fellow participants.

The participants were also encouraged to keep working and improving their instruction plans and to participate in the Lesson Exemplar Competition, another PCEP project which is being conducted from July to August.

3. Culture and Diplomacy

Openness to different worldviews is the anchor of friendship between nations. Where culture and diplomacy intersect, borders separating nations vanish, reminding us of our shared humanity even as we celebrate one another's differences. In 2016, the NCCA through the Culture and Diplomacy Program, forged new ties and strengthened existing relationships between the Philippines and other countries through the unifying force of art and culture. Six (6) new agreements were signed from partner countries: Cambodia, Sri Lanka, Vietnam, Myanmar, Jordan and Oman. This brought the total of existing agreements between the Philippines and partner countries to fifty-one (51). Many other agreements are currently being negotiated for signing within the next few years.

These agreements provided for cultural exchanges and opportunities for trainings in the various cultural disciplines as well as enhance Philippine international relations. Implemented were 76 programs and activities on cultural exchange agreement, ranging from artist exchange programs, festivals, exhibits, international competitions, special celebrations, diplomatic receptions, workshops/conferences/lectures and symposia, participation in regional and international meetings, and cultural exchange visits.

- **Activities under Cultural Exchange Agreements with various country**

1. GINTO: A Golden Heritage from our Filipino Ancestora touring exhibits held on different venues such as: NCCA Gallery, Intramuros (January 04 to 26); Department of Foreign Affairs at Pasay City (February 12 to 15); SM City North EDSA (February 26 to March 06); SM City Pampanga (June 08 to 12); and SM City, Clark, Pampanga (June 13 to 17).



2. Philippine Participation in the 2016 ECOCUP. A direct cinema documentary entitled *Paraiso* by Nash Ang, is the first ever Filipino film to have been included in the 2016 ECOCUP an annual environmental movies festival. The *Paraiso* was screened, along with the thirteen other documentaries from USA, Italy, Istrael, Finland, India, Germany and Serbia in various location in Moscow such as Center for Documentary Film (CDF) and Bukvodom in Sokolnik Park.

Nash Ang participation in the ECOCUP festival is part of the PE Moscow's commemorative activities on the occasion of the 40th anniversary of the establishment of diplomatic relation between the Philippine and Russia.

3. The Culture and Diplomacy Program also supported Filipino artists to attend the Learning from the Cultural Experts workshops on batik-making and angklung music in Jakarta and Bandung, Indonesia; and sent Professor Macrina Morales to give a lecture in Amman, Jordan on Arabic and Islamic Influences in the Philippines and in Southeast Asia.
4. Ronnie Mirabuena was sent to facilitate a workshop-demo on Philippine Folk Dances in Moscow for the Philippine Week for the 20th Anniversary of the ASEAN-Russia Dialogue Partnership.

- **Bilateral Cultural Agreements with other countries**

The government of the Philippines inked new Cultural Agreements and Executive Programs with the governments of **Cambodia, Sri Lanka, Viet Nam, Myanmar, Oman, and Jordan** in 2016.



- **Attendance to International Conference, Lectures and Meetings**

1. The NCCA attended the Brunei Darussalam, Indonesia, Malaysia and Philippines -East ASEAN Growth Area (BIMP-EAGA) Vision 2025 :StrategicPlanning Meetingheldon February 24 to26 at



the Marco Polo Hotel in Davao. The said vision, is anchored on the sectors within its pillar that include tourism, agri-business, environment, education and other socio cultural sectors (of which the NCCA acts as lead/focal agency).



2. A renowned multi awarded pianist and president of the Cultural Center of the Philippines, Dr. Raul M.Sunico held a concert in New Delhi India on 21-22 March 2016. An appreciative audience of more than 250 diplomats, government officials and members of the Indian and Filipino community attended the event. Also in New Delhi, Dr. Sunico gave a master class lecture at the Delhi School of Music (DSM) an established institution for the teaching of classical music in India's capital city on 24-25 March 2016.

3. The Alliance Francaise de Manille and the Office of the Presidential Adviser for Environmental Protection, together with Embassy of France, National Museum, Holcim, Paris-based Jacques Ferrier Architecture and NCCA, held the first Seminar on Heritage Conservation, Contemporary Architecture and Urbanism: A Franco-Philippine Exchange of Expertise at the National Museum on March 15-16, 2016.

The seminar highlighted the importance of preserving one's built heritage and cultural landscape, how different 21st century innovations in architecture are crucial to a new urbanism and explored new ways of having a more sustainable and adaptive modern environment in times of drastic climate change. The seminar also features local pioneers and key through leaders whose provocative and stimulating ideas continue to influence the future of a megacity like Metro Manila.

4. The NCCA also attended bilateral meetings, where specific plans of cultural cooperation were discussed with officials from various Ministries of Culture, including the 1st Philippines-Cambodia Cultural Cooperation Meeting in Batanes; the 2nd Philippines-Oman Joint Bilateral Meeting in Muscat; and meetings with ministerial officials from Qatar (Doha), Egypt (Cairo), Myanmar (Nay Pyi Taw), Vietnam (Hanoi), and Korea (Seoul).

- **Participation to International Festivals, Competitions and Events**

1. The Bayanihan (National Folk Dance Company of the Philippines) performed at the 60th anniversary of the normalization of diplomatic relations between the Philippines and Japan at Nakahu Sun Plaza Hall in Tokyo.





2. Philippine participation in the People of the Ocean Exhibition: Museum of the World Ocean. The ASEAN Secretariat, through DFA office of ASEAN Affairs solicited the participation of the Philippines in a unique ethnographic exhibition - People of the Sea-at the Maritime Exhibition Centre in Svetlogorask. A feature on Southeast Asia brings the museum visitors to the world primitive tribes, mystery religions and excellent handicraft by native artists. The NCCA exhibited the T'boli community of Lake Cebu.

3. Philippine Participation in the Vientiane 2016 a festival screening program shared the best of recent international short filmmaking with Vientiane, and to showcase the Lao filmmakers to the world. The screenings were done at the cinema department and short film competition at the Cultural Hall on March 11-13.



4. The **70th Anniversary of Philippines-Australia relations**, the NCCA co-hosted a diplomatic reception, with a performance from the Bayanihan National Dance Company, at Australian Department of Foreign Affairs and Trade offices in Canberra and in Sydney, Australia.

5. The Kaloob Philippine Music and Dance Ministry gave goodwill performances in Cairo, Egypt on the occasion of the **70th Anniversary of Philippines-Egypt relations**.



6. In celebration of the **40th Anniversary of the Philippines-Viet Nam relations**, the NCCA and Ministry of Culture, Sports and Tourism on Viet Nam organized the Viet Nam Cultural Days in the Philippines held in Manila and Hanoi last July and August 2016 respectively. Said events featured performances and exhibitions to showcase the creative genius of each country.

7. The Days of Russian Culture in the Philippines was mounted in Manila by the NCCA and the Ministry of Culture of the Russian Federation to celebrate the **40th**



Anniversary of Philippines-Russia relations. The L.G. Zykina State Academic Russian Folk Ensemble (ROSSIYA), pianist Nikolay Medvedev, soprano Natalia Dmitrievskaia, and bass singer Dmitry Grigoriev played to audiences at the Rizal Park and at the Cultural Center of the Philippines.

8. The NCCA donated cultural materials to the Ministry of Foreign Affairs of Myanmar for an exhibit at the ASEAN Exhibition Hall of Myanmar's National Museum in Nay Pyi Taw. The exhibit marked the **60th Anniversary of Philippines-Myanmar relations.**

9. The NCCA brought the 98-strong delegation of the **National Ballet of China** and its acclaimed production *Raise the Red Lantern* to the Cultural Center of the Philippines. *Raise the Red Lantern* is the ballet version of the film of the same name by acclaimed director Zhang Yimou. Set in the 1920s in feudal China, the ballet is a visual feast boasting of exceptional dancers, lush lighting, arresting set design and impressive costumes.



10. In preparation for the Philippines' chairmanship of ASEAN in 2017 and in celebration of its 50th founding anniversary, the NCCA commissioned the **PH ASEAN Chairmanship Theme Song, ASEAN Spirit**, with music by Chino Toledo and words by Virgilio Almario (Rio Alma), National Artist for Literature.



11. Two exhibits in particular stood out from the crop that benefitted from NCCA institutional support in 2016. In May, the Philippines participated for the first time in the **15th International Architecture Exhibition in Venice**, a project of the NCCA in



cooperation with the Department of Foreign Affairs, and the Office of Senator Loren Legarda. The Philippine Pavilion, featuring nine (9) architects and artist-collaborators, was curated by Leandro Locsin Jr., SudarshanKhadka Jr., and Juan Paolo de la Cruz of the architecture firm Leandro V. Locsin and Partners (LVLP).



The second exhibition was the homecoming of *Tie a String around the World*, one of the most successful pavilions at the **56th Venice Art Biennale**. Under the curation of Dr. Patrick Flores, *Tie a String* deals with issues of nation and territory. National Artist anuel Conde's film *Gengis Khan*, from which the title of the exhibit is taken, is the jump-off point of the exhibit. Artist Jose Tence Ruiz created *Shoal*, a ship made of metal and wood that references an actual ship floating in contested waters, in response to the film; while Manny Montelibano produced *A Dashed State*, a multi-channel video that probes the issues involved in the disputed West Philippine Sea.

- **The Sentro Rizal**

The Sentro Rizal (SR) serves as a gateway of the Philippines for the promotion of the Philippine culture, languages and the arts throughout the world. It is a repository of materials and resources in multimedia format on Philippine culture and arts, centers are to be located in countries where there are children of overseas and migrant Filipinos who need to be educated about their roots, as well as in developed countries where there are large Filipino communities, to further strengthen and deepen their love and loyalty to the Philippines and instill strong sense of nationhood and pride among them in being Filipino.

For 2016, the eight newly-inaugurated centers are: South Korea (Seoul), Myanmar (Yangon), Qatar (Doha), Egypt (Cairo), USA (Agana), Brunei and Italy (Milan and Rome). All of them were recipients of NCCA cultural packages.

